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NOTES

MEMBERSHIP. At the regular meeting of the Board of Trustees, held on Monday, April 21, Jacques Seligmann, already a Fellow for Life, was declared a Benefactor, in recognition of his gift of a bureau of the period of Louis XVI; the Fellowship in Perpetuity of the late William T. Evans was transferred to Mrs. Mary J. Evans; and the following persons, having qualified for membership in their respective classes, were elected:

FELLOW IN PERPETUITY

MRS. A. A. ANDERSON

FELLOW FOR LIFE

JOSEPH C. BALDWIN, JR.

FELLOWSHIP MEMBER

MOREAU DELANO

SUSTAINING MEMBERS

EUSTACE CONWAY

E. FRED. FLINDELL

JULIUS PRINCE

One hundred and sixty-nine persons were elected Annual Members.

TALKS ON PRINTS. The series of Talks on Prints, begun in March and successfully carried forward through April, has been discontinued owing to the necessary absence from the city of the Curator of Prints.

PRIZES FOR TEXTILE DESIGNS WITH PLANT MOTIVES. The exhibition of Plant Forms in Ornament, which was shown in Class Room B of the Museum during March and April, has been dispersed, but the interest there aroused in the use of our native plants in decorative design has been further stimulated by a competition conducted under the joint auspices of the New York Botanical Garden and this Museum, and open to all art students. Prizes for designs for printed textiles of four typical American early-blooming wild flowers were offered jointly by the two institutions. The plants selected were spring beauty, Dutchman's breeches, rue ane-

mone, and bloodroot. Each competitor submitted four designs, one based on each of the four plants selected. These might be carried out with paint on paper, or in the form of hand-decorated textiles, batik, etc. They were made at the Garden, where every opportunity was afforded to study the plants in blossom. A representative of the Museum was present daily, and the Staff of the Garden extended to the contestants a friendly hospitality.

A SUMMER EXHIBITION OF TAPESTRY AND LACE.

At the close of the Courbet Exhibition, a loan collection of tapestry and lace will be installed for the summer months, opening early in June and remaining on exhibition until November. The fabrics displayed will be limited to the art of the seventeenth and eighteenth centuries, and will represent specimens of unusual beauty from private collections owned by friends of the Museum.

CHINESE PAINTINGS ON VIEW. In Room H 11 the Japanese prints have made room for Chinese paintings from the Museum collection. Together with the paintings shown in the other rooms of the Department of Far Eastern Art, they give a fair idea of the development of painting in China from the T'ang to the Ming period.

THE ILLUSTRIOUS NINETY-TWO. Among all the marks adopted by American colonial silversmiths none had a greater patriotic significance than the numerals "92."

In 1768 the House of Representatives of Massachusetts sent to London a vigorous protest against the policy of the British Ministry in imposing taxes upon the American Colonies without affording them parliamentary representation, and a month later forwarded the same protest by way of circular letter to the other colonies, advising them to unite in some form of action against the autocratic methods of Parliament. The audacity of the protest and the letter aroused the indignation of the members of the Ministry, who thereupon peremptorily

ordered the Representatives of Massachusetts summarily to withdraw their protest, and to rescind the resolution directing its being forwarded to the other colonies. This order the Massachusetts representatives flatly refused to obey, recording their refusal by a vote of 92 to 17. The vote of defiance was received with the greatest enthusiasm throughout all the colonies, and the illustrious 92 were celebrated in song, and proudly toasted at all political gatherings. The numerals "92" became a symbol which appeared in public decorations; they were engraved and stamped by the leading patriotic colonial silversmiths upon pieces of silver made by them.

Standish Barry of Baltimore, Maryland, was one of the most patriotic of these, and a warm friend of Charles Carroll of Carrollton, the signer of the Declaration of Independence. He at once proceeded to inscribe the patriotic numerals "92" upon silver made by him, which is today much sought after.

Judge Clearwater recently has added to his collection, in Gallery 22 on the second floor, a punch ladle made by Barry, with a handle fifteen inches long and a circular bowl three and a half inches in diameter, the handle being engraved in Barry's best manner. It contains Barry's mark "Barry" in shaded Roman capitals, in a shaped rectangle, and "No. 92" in a separate rectangle. For many years this ladle belonged to one of the clubs on the shores of Chesapeake Bay.

A LECTURE BY JAY HAMBIDGE. Jay Hambidge, who has carried on exhaustive investigations into the methods in design used by artists of antiquity, will talk upon *The Design of the Parthenon* in the Museum Lecture Hall on May 17 at 2:30 p. m. All are invited.

A MEMORIAL. Edward D. Adams has given a bronze eagle, by Eli Harvey, to be used as the crowning ornament of a tablet which will be placed in the Museum as a memorial to those employees of the Museum who made the supreme sacrifice in the service of their country during the War.

THE AMERICAN ASSOCIATION OF MUSEUMS. The annual meeting of The American Association of Museums is to be held on May 19, 20, 21 at Philadelphia. The Association is the guest of the several museums of Philadelphia. The session on Monday morning, May 19, will be devoted entirely to Association matters, including reports of officers and committees and election of officers for the ensuing year. It is to be held at The University Museum. Field Work is the general subject of papers to be read at the afternoon session at the Commercial Museum. The day is to close with an informal dinner at the Bellevue-Stratford, the headquarters of the Association.

On Tuesday, May 20, the Association meets in the morning at The Academy of Natural Sciences of Philadelphia to listen to and discuss papers on various phases of exhibition work in museums. The Tuesday afternoon session at The Pennsylvania Academy of the Fine Arts has for its two general topics, Music in Museums, and The Work of Museums. The usual round-table discussion will take place on Tuesday evening at the Pennsylvania Historical Society and will have for its general topic, The Museum and Americanization.

On Wednesday morning, May 21, the final session will be held at the Pennsylvania Museum, Memorial Hall, Fairmount Park, and will be devoted to papers dealing with the different phases of educational work in museums. This session has been arranged with the interests of the museum instructors particularly in mind. After formal adjournment, the members of the Association will be given an automobile trip around Philadelphia, followed by an inspection of Independence Hall.

THE COLLEGE ART ASSOCIATION OF AMERICA will hold its annual meeting in the Museum on May 12-14, immediately preceding the convention of the American Federation of Arts. An exceedingly interesting meeting is assured.

MUSEUM WORK. Seven numbers of the first volume of Museum Work, the official publication of The American Asso-

ciation of Museums, which includes the Proceedings of the Association, have been read with increasing interest by members of the staff of this Museum. This newest museums' journal compares favorably with the corresponding English publication, known as *The Museums Journal*, and promises to become the recognized medium of communication among museum workers in America. The editor is Harold L. Madison, of the Park Museum, Providence; the associate editors, Dr. Edmund Otis Hovey of the American Museum of Natural History, Mrs. Margaret T. Jackson Rowe, and Miss Caroline M. McIlvaine of the Chicago Historical Society.

AN IMPORTANT BOOK just published, *Attic Red-figured Vases in American Museums* by J. D. Beazley,¹ will interest

¹Published: Cambridge, Harvard University Press, 1918.

friends of this Museum, for it contains illustrations and descriptions of a number of our vases. The object of the book is not so much to publish new material (many of the vases mentioned have already been published), but to examine carefully the styles of red-figured vase paintings and to assign them to their respective artists. The names of these artists being mostly lost, Mr. Beazley proceeds to invent names for them—from their chief works or from the places in which their chief works are now shown. Side by side, therefore, with the familiar Euphronios, Brygos, Douris, and Hieron, we now have a Pan Painter, a Penthesilea Painter, a Briseis Painter, a Berlin Painter, a Providence Painter, and so on. The work is epoch-making in its field, and though a large part consists of lists of attributions, the descriptive text is refreshingly terse and unsteretyped, and will appeal also to the general reader.

G. M. A. R.



PLASTER MODEL OF EAGLE FOR
MEMORIAL TABLET